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The AMERICAN SOCIETY of ARCHITECTURAL HISTORIANS

founded 1940

Aims:

1. To provide a useful forum and to facilitate enjoyable contacts for all those whose special interest is the History of Architecture.
2. To foster an appreciation and understanding of the great buildings and architects of historic cultures.
3. To encourage research in architectural history, and to aid in disseminating the results of such research.
4. To promote the preservation of significant architectural monuments.

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Introduction to the Special Issue on
HISTORY IN ARCHITECTURAL EDUCATION

"The Past, whether cherished by the traditionalist, or scorned by the radical, or ignored by the 'average sensual men,' yet descends irrevocably upon all of us alike."

Thus did Patrick Geddes, the biologist-sociologist-city planner, express his belief that creative activity must needs be founded on a deep understanding of the materials, processes, and aims which the designer discovers in his technical environment.

In the field of architecture, practitioner and apprentice have long been disciplined by the study of history. Today, however, many contemporary architects have rebelled against history as they have known it, and even question whether the study of history has any legitimate contribution whatsoever to make to their professional efficiency.

It is inevitable that the schools of architecture must meet this challenge by serious self-examination. Has the old formula gone stale? Has partial knowledge undermined authority? Has dry description forbidden live interpretation? Has the tyranny of inherited slides, obsolete libraries, and academic prejudice throttled periodic renovation? Are aims established decades ago obscuring new needs?

The first and most important step is a dispassionate investigation of the proper purposes of history which alone can justify its retention or exclusion in an already crowded course. Once these purposes are clear, the problems of scope, content, pedagogical technique, and curricular balance can be faced and resolved with confidence.

To this end, Dean Leopold Arnaud, of Columbia University, retiring president of the Association of Collegiate Schools of Architecture, invited ASAH to organize and conduct a symposium on History in Architectural Education, to be held June 21, 1942, during the Annual Meeting of ACSA at Detroit. ASAH felt honored to be called upon for this important assignment.

ASAH requested four of its members to take part in the program. Their papers form this special number of the JOURNAL. Although Mr. Hamlin found it impossible to be present at Detroit, we are delighted to make his stimulating essay available to our readers. To Professors Meeks and Hitchcock, for their generous cooperation in making the trip to Detroit and for their valuable contributions, your president extends thanks in the name of ASAH, and also transmits the appreciation and gratitude of ACSA.

Since many of our members are concerned with other than professional courses, it will be desirable to devote another issue in the near future to the use of architectural history in liberal arts colleges, secondary schools, and non-academic educational programs.

None of the writers herein represented claim to have exhausted the subject assigned them or to have explored completely its ramifications or implications. Rather it is hoped that members will be moved to express their reactions vociferously and that the several teachers of architectural history in the schools will continue the discussion to the profit of us all and to the art we so admire. Let them use that opportunity which the JOURNAL so happily affords.

The Editor

THE CONTRIBUTIONS OF ARCHITECTURAL HISTORY TO THE
DEVELOPMENT OF THE MODERN STUDENT-ARCHITECT

by Turpin C. Bannister

The American Society of Architectural Historians deems it an honor to join the Association of Collegiate Schools of Architecture in this symposium on The Function of Architectural History in the Modern Professional Curriculum. I take it that the searchlight focused on history here today is symptomatic of the general self-examination familiar to architectural faculties throughout the country. In a world whose only certainty is change, it is a healthy portent. In formulating a curriculum to meet modern needs, it is proper that history, like all other subjects of study, should be asked to justify its absorption of students' time and energy by returning generous dividends of information, understanding, and awareness.

My colleagues and I will discuss three aspects of the problem. Professor Meeks will consider The Teacher of Architectural History--His Training and Technique. Professor Hitchcock will deal with Problems in the Interpretation of Modern Architecture. For myself, I wish to survey the contributions that the study of architectural history can make to the students in our schools today to help them master more completely the creative solution of contemporary problems.

In beginning, let us for a moment consider architectural history itself. What is its content, scope, and nature? First and foremost, there are the monuments, those three-dimensional, solid, incontrovertible facts whose very existence stirs the observer. Behold Karnak's columned hall, Amiens' soaring nave, or the vast reaches of Detroit's Willow Run, and just try to ignore them. They command our attention. All but the most inert are constrained to look; to contemplate; to absorb the quality of these fragments of space that are obviously so much more than the sum of their raw materials; and, finally, to ask why and how men came to rack brain and strain muscle to bring them to fulfillment. Surely, if architectural history did not exist, we would be compelled to invent it.

On closer inspection, a monument provokes many lines of inquiry. How does it accommodate spatial requisites? What are its bones? What quarry, mine, or forest gave it substance? How is it articulated to create necessary shelter? What touch of genius comforts the eye and quickens the pulse? Questions like these arrest us in the presence of an architectural masterpiece.

Appreciation of a building for its own sake inevitably evokes concern for the personalities who conceived, directed, and constructed it. How many mere names awake to life just through association with their

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master works? It is patent that student, practitioner, and layman partake vicariously of that exultant joy which creator and craftsman so obviously experienced in a task well executed. The measuring of human achievement in terms of human interest is as tempting as it is universal and revealing.

Study of great buildings too often discloses modifications that have altered or destroyed the plan, structure, or effect originally intended. No longer does the edifice reveal its architect's conception or the conditions which called it into being. It has become a wholly different entity, less significant for our purpose despite any historical associations or fortuitous picturesqueness which it may have acquired in the process. Beneath the accretions, however, there may remain a hint of former glory, enough, in fact, to tempt the trained historian to think back to the time when it stood in uncorrupted unity.

The four horsemen of the architectural world--fire, earthquake, war, ambition--account for other structural victims. Some go unregretted. If only the cheap and commonplace were lost, it would be gain, were opportunities for reconstruction profitably used. But great, as well as mean, fall quarry to destruction. Many would have been lost irretrievably had not the technique of scientific archaeological investigation been brought near perfection during the generation just past. It has too often been the sport of architectural hedonists to express impatience and disdain for those who have assumed such tasks. Let them remember, however, that Reims, Ictinos' Parthenon, Cluny III, sad reminders of the fate of greatness, could never again have revealed to us the stratospheric peaks of architectural genius had they been deprived of those archaeological ministrations that reconstituted them from their several stages of disintegration. The recapturing of "lost monuments" has an importance not yet widely realized even in architectural circles. It is not too much to claim that our whole conception and understanding of medieval architecture has been reoriented by them in the past fifteen years.

Not only is the recovery of damaged and destroyed buildings important, but it is also instructive to study those projects that were never built, or never intended to be built. These paper monuments reveal the architect's own preferences, uninhibited by opinionated clients, insufficient funds, or recalcitrant sites. These informal sketches form a sort of architectural "doodling" which aids immensely our understanding and interpretation of the author's work.

As we contemplate these monuments, real, half real, and imaginary, products of architects' vision and craftsmen's toil, we must add another personality--the client--who initiates demand and musters resources. At times his influence imposes hidebound conservatism; again, he commands a frantic search for fleeting and exotic novelty. He it is whose way of life determines scope, scale, and values, ranging from plush exhibitionism to ascetic renunciation. He and his class both set the problem's bounds and sanction the exploitation of some new device for prestige or convenience. If we slight the client, whether he be priest, potentate, bourgeois, or lowly cottager, we miss the point and inner meaning of the monument, and ponder only an empty shell floating in a vacuum.

To understand the real significance of the raw material of architectural history we have just enumerated--monument, client, architect,

and builder--we must transcend pure description and project the building and its building process against the cultural environment which produced it. Imagine a Blackfoot tepee deprived of its background of Great Plains and buffalo! Try to understand Roman Baroque without Luther! Try to conceive the Empire State without knowing the New York of 1929! That culture and monument form a mutually illuminative unit of study has long been profitably acknowledged by architectural historians.

When we proceed from one to a number of these cultural-architectural units--units coexistent or successive--we discover that the characteristic interrelations found in one often form stimulating similarities or contrasts with the others. Note, for example, the startling correspondence of Virginia plantation to Carolingian manor; or the poignant contrast between Cistercian asceticism at Pontigny and the almost contemporary archiepiscopal elegance of Reims. We need not over-multiply examples either here or in the class room to see how many historical situations can be found to shed light on the puzzling problems of today.

Before we undertake to list the uses of this architectural history, let us examine briefly the recipient of all this knowledge, our long-suffering customer and protege, the student-architect in our schools today. He comes with such variety of training, inheritance, attitudes, and dreams that it is impossible to paint a composite portrait. There are students of humble origins from homes of limited resources; others are fair-haired sons with well lined pocketbooks. Some come from trade school; others already hold undergraduate degrees. Some aim for active practice; others will enter allied or related fields. Nevertheless, if our curriculum is to be more than a series of academic hurdles, we must somehow manage to release whatever energies they can mobilize, feed them whatever information they require, discipline their budding genius, and open their understanding of the magnificent task they are assuming.

During their four or five year stay with us, their schedules are crowded with an imposing array of competing labs and lectures. Since they look forward to the day when they will be called to cope with real and vital problems, it is inevitable that courses of immediate utility attract a large measure of their effort. Competitive problems in design, courses in theory of structures, building construction, mechanical equipment give to even a moderately successful student a feeling of mastery, accomplishment, and initiation into technical arcana. To only a degree less, do graphics, freehand, mathematics, and the basic sciences possess the same appeal.

But when the student begins his architectural history, this pragmatic attitude too often undergoes modification. Here, he faces strange names, strange forms, and strange techniques. He is asked to see interrelations for which his discernment has not before been exercised. Unless his attention is consciously focused upon the aims and rewards of such endeavor, there is strong probability that he will develop frustration and end in positive antagonism. When that happens, it is a tragic miscarriage. While it is true that a student cannot be forced to drink from any academic fountain he distrusts, it is equally true that most students willingly acknowledge their obvious immaturity of judgment and respond with confidence when purpose is made clear. The teacher of history must provide such an appetizing and nourishing feast that that confidence will not be betrayed.

It is high time that we turn to the purposes of history in the architect's development. Why, for so long, has it occupied so prominent a role in his training?

The first professional use of architectural history was to obtain for the medieval masons' guild the comforting respectability conferred by ancient historical tradition. The earliest record of this kind of history appears in the oldest surviving Masonic initiation charge, inscribed about 1390, but which obviously reflects a much longer oral development. It relates a tale of

"....poor masters and their spouses, who had many children, but little income to buy food. Counseling together how they might live together in health and contentment, and provide for their children, they sent for the great clerk, Euclid, to teach them how to get a sure livelihood through the honest craft of geometry, called 'masonry.'

.....
Euclid's fame spread full wondrous wide, but he continued teaching the humblest workman how to perfect himself in his art, setting the example that each should teach the other, and live together as brothers.

.....
Thus did Euclid, the clerk, found the craft of geometry in Egypt land, and from thence, it was brought to England by good King Athelstan, builder of many temples, halls and bowers. With all his might the good King loved this craft, and, wishing to strengthen it, he summoned all the craftsmen to assemble in council, together with peers and burgesses, to set forth the professional rank of masons, and to establish fifteen articles and fifteen points to govern the craft."(1)

For the purpose intended, the factual inaccuracy of this quaint legend is quite irrelevant, for the essential idea was to inculcate in the young apprentice a strong sense of professional unity and honor, and a feeling that he was sharing a powerful professional momentum. This human need is as urgent today as it was then. This sense of momentum is especially real to the young student when he first comprehends that the structural materials, theory, and systems he accepts so glibly today were acquired through the anxious trials and heartbreaking errors of his nineteenth century architectural forbears. He may not find definitive panaceas for modern housing in the projects of Robert Owen or James Silk Buckingham, but their valiant attempts to solve the social evils of their day give him more courage to face present day perplexities.

Another use of history has long been emphasized, that is to provide vocabulary and grammar for the architect's contemporary expression. The nineteenth century's romantic enthusiasm for the new sciences of art history and archaeology induced a plethora of stylistic revivals, until there appeared the dictum that the "best architect is the man with the largest library." With astonishing disregard for appropriateness of motif or material, historic styles came to be associated with

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- (1) Regius MS (British Museum, Bibl. Reg. 17A1), lines 1-86, paraphrased from original given in
Knoop, Jones, and Hamer: The Two Earliest Masonic Manuscripts.
Manchester, 1938.

specific moods, political beliefs, and building types, witness the Gothic church, the Roman bank, and the Egyptian cemetery gate.

In such an age, the worth of architectural history went unquestioned. Exotic constructions quickly followed each new text. Gradual perfection of the quality of illustration circulated the finds of the ever-more-conscientious archaeologist in an increasingly authoritative manner, and furnished practitioners with models of incontrovertible prestige. Recall the professional old wives' tale of full-size details drafted in more ways than one from Vignola, d'Espouy, or Pugin.

It is only fair, however, to be reminded that the actual amount of architectural plagiarism has been vastly overemphasized. Emulation, rather than imitation, seems a better term. In any case, we are beginning to realize that the nineteenth century developments most vital to us appeared rather in the technique of planning--especially in large buildings for highly differentiated uses--and in the exploitation of new materials, structural systems, and methods of erection.

Notwithstanding, we must acknowledge some very worth-while elements contributed by precedent-minded architects to the modern scene. The tradition of fine craftsmanship, careful detail, and competent finish, resuscitated after the mid-nineteenth century debacle, cannot easily be spared. Then, too, the exact knowledge of historical forms and constructions is an increasingly valuable tool too seldom employed by architects in the preservation of historic monuments. Thus, the way in which history is used as a source of vocabulary has been transformed. Despite the fact that historical precedent can no longer be accepted as the determinant of specific forms and flavors, history itself remains an important source of inspiration and knowledge.

Some years ago, when architects put aside the bonds of precedent, educators began to claim for architectural history the function of providing the student with a general cultural background. This trend paralleled the emergence of the so-called "new" or cultural history which, in contrast to the older, narrower conception of history as political and military chronology, emphasized rather man's economic, sociological, spiritual, and intellectual evolution.

Concurrent, also, came the rise of systematic, comprehensive art-history. Conscientious scholars formulated techniques of investigation and interpretation that are gradually dispelling half-truths, naive prejudices, and tantalizing lacunae; reality is slowly dislodging sentimental fiction. It is not surprising that the undeniable accomplishments in the new field have led its devotees to make sweeping claims for their courses; for example, Professor Morey argues,

"The study of art history affords the best introduction to the humanities. At present, (political) history concentrates more and more on modern European and American epochs; philosophy lacks the value of concrete illustration; literature is so scattered that it makes it very hard for the student to piece together the picture of the culture and evolution of the different nations. Art is the only universal language thus far invented." (2)

(2) Talk at Barnard College, reported in New York Herald-Tribune.

If to this we add Miss Berryman's observation that "architecture more than any other art has the power to recreate the great past," (3) we achieve a strong case for architectural history.

To this point of view, objections have been raised that the knowledge of such-and-such work of art or architecture and of its interrelations with other monuments does not necessarily bestow culture; that general courses of this nature compound so many fields of endeavor that one instructor can hardly be more than a vague and superficial docent through the pretty corridors of time; that a brief survey cannot possibly convey the slightest feeling for the inner spirit that illuminates an epoch. Moreover, too often art-history becomes an endless exposition of stylistic cycles, tracing ad nauseam growth, culmination, and decay.

These objections seem excessively severe. A skillful and industrious teacher can do much to overcome them. He can by judicious choice and emphasis present a "rich pageant of life, color, and movement," (4) which can provide, if not a language, at least an exhilarating stimulus to the adolescent imagination. Periclean Athens, Justinian's New Rome, Medicean Florence, and Louis Bourbon's Versailles conjure kaleidoscopic visions to stretch even the most indolent mental muscles.

These first three contributions--to create status and professional momentum, to provide background vocabulary, and to stimulate understanding and imagination--all may be characterized as "inspirational." Let us now turn to three contributions of more immediate utility. First, history is the architect's laboratory. Unfortunately, his need of three-dimensional experience cannot be quenched by paper studies. Even models, however cleverly executed, involve inherent dangers of scale and setting. The young designer must somehow discipline himself by reference to life-sized interior volumes and external masses before he can be sure that mental image is faithfully indicated in plan and elevation. Christopher Wren put it neatly: "Experiments in building being greatly expensive, and errors being incorrigible, is the reason that architecture is now rather the study of antiquity than of fancy." (5)

This use of buildings, recent or remote, is quite different from imitations. Rather the architect uses them as points of departure for lines of new development, and, on occasion, points of return from some exuberant tangential diversion, comparing his own performance with their time-tested character.

Secondly, history reveals the principles, or sources, from which architecture springs, and which govern the adequate solution of men's needs. This point of view underlies one of the first formal courses in architectural history, that given in 1794 by Baltard at the Ecole Centrale des Travaux Publics, later the Ecole Polytechnic. It was, M. Baltard reports.

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- (3) Florence S. Berryman in a review of Swift's "Hagia Sophia" in *Magazine of Art*, April, 1941, p. 216.
 - (4) Joseph Hudnut, quoted in Thomas Larick: *A School for Contemporary Architectural Training*. 1932. typescript.
 - (5) Architectural Publication Society: *Dictionary of Architecture*. London, 1853-92. v. 1, p. 90.

"... a survey of the great principles of architecture, as developed and applied by men of genius, but which have long been misunderstood and neglected. The instructor presents a history of the progress of the art of architecture among the Egyptians, Greeks, and Romans. He describes the great edifices of the Egyptians, and their uses; he follows with Greek and Roman examples, the ruins of which still attest the magnificence, enlightenment, and genius of their constructors, always seeking the motivation which provoked these great monuments. Lastly, he discusses modern architectural works, noting their more striking defects which arise out of ignorance or the neglect of the true principles of art."(6)

I read in Professor Walter Gropius' comment the same form of argument. He says, "Characteristic works of art and buildings, selected from different periods, should be analyzed by the functional method, to explainthe artist's way of reflecting in his work the social, spiritual, and technical conditions of his time...."(7) M. Le Corbusier, in conversation with Dean Arnaud, voiced a similar point of view: "I have studied the history of architecture with passion. Only with a full knowledge of the past can we hope to deal with the present and the future, and solve our problems adequately and intelligently."(8)

The introducing of students to principles by means of history alone involves the danger that they may not grasp fully the difference between a specific historical application of a principle, and the principle, as origin and truth, as active today as in ages past. To guard against any such confusion, it is strongly urged that a general introductory survey of contemporary architecture be given early enough to encourage the formation of a positive, even if tentative, point of view which can serve both as a background for early problems in design and a vital frame of reference when history is undertaken.

To the student familiar with contemporary doctrine, history can exhibit striking examples of other approaches to the eternal problems of design--specific solutions of specific conditions by specific men. Thus by confronting the student with situations, contrasting with or similar to his own experiences, he is compelled by a sound pedagogical technique to a more objective evaluation of his own procedure and beliefs.

To cite an illustration, consider the contrast between Louis Sullivan's dictum that "form follows function" and Leonardo's assurance that, "It is not possible for something to be both beautiful and useful at the same time."(9)

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- (6) Journal polytechnique, bulletin de l'ecole centrale des travaux publics, v. 1, part 1 (1795).
 - (7) Walter Gropius: Training the Architect. Twice a year. Spring-Summer, 1939.
 - (8) Leopold Arnaud: History and architecture. Columbia University Quarterly, v. 27, no. 4, Dec. 1935, p. 414, footnote.
 - (9) J.P. Richter: The Literary Works of Leonardo da Vinci. London, 1883. nr. 1445, quoted in Erwin Panofsky: History of Art as a Humanistic Discipline. (in T.M. Greene, ed: The Meaning of the Humanities. Princeton, 1938).

To the modern extremist who argues that the study of contemporary work by itself can bestow the same sort of wisdom, but more directly and more efficiently, let us quote Walter Lippmann on the same problem in general education. He writes,

"It is asserted that the way to prepare the young for the future is to furnish them, as soon as they have just about learned to read and write, with views about the present. If this assumption is correct, we had better resign ourselves to an interminable struggle among parties, pressure groups, and ideological sects for the control of school curricula. Instead of an education which transmits and perfects the culture of Western man, we shall have a new education every time there is a shift in the winds of opinion. We shall make the schools an arena in which the question to be decided is which current doxy is to be the currently official orthodoxy....

"We of this generation have been persuaded to think that we can run before we learn to walk.... This effort to be so contemporaneous, so up to the minute, is dubious enough among journalistic commentators. Among educators, it is a disease....

"We must ask ourselves whether in fact there is any way of educating men in the present for the future except by studying the past.... For the past is more intelligible than the present. Since the conclusions are known, it is more available for the study of cause and effect, of good and evil. The issues are clearer. And, above all, they do not engage the student's passions before his reason is trained to control them, or before his mind has been formed by contemplating experience to discriminate among experiments."(10)

Finally, history can give the student a better comprehension of the creative processes by which great architectural personalities have solved the problems that confronted them. The student, tackling his exercises in design, can feel a certain kinship with Imhotep wrestling timidly with his Sakara ashlar, with Apollodorus' schizophrenic compromise of Grecian elegance and Roman practicality in Trajan's forum, or with Michelangelo, tortured with "the stone," climbing by donkey to inspect the vaulting of Saint Peter's.

It is interesting to hear Walter Dorwin Teague's comment in this connection. He says, "I feel that in teaching past styles of architecture, we should stress the methods by which men have solved their problems, rather than the solutions they obtained."(11)

(10) Walter Lippmann: On Being Too Current. New York Herald-Tribune, March 1, 1941.

(11) Seth Talcott: The Modern Approach to Architecture, report of the meeting of February 8, 1939 (Bulletin of the Beaux-Arts Institute of Design, v. 15, no. 4, Feb. 1939, p. 3)

We have listed six types of contributions that the study of architectural history can make to the modern student architect. It can unite him to the great tradition of his profession; it can enrich his knowledge and deepen his understanding; it can lead him to appreciation of the well-springs of his art, and a surer comprehension of the forces that whelped the labyrinthine present.

Marsilio Ficino, Cosimo de Medici's learned Platonist, sums up the argument with typical Florentine grace. "History," he writes, "is necessary, not only to make life agreeable, but also to endow it with moral significance. What is mortal in itself, achieves immortality through history; what is absent, becomes present; old things are rejuvenated; young men soon equal the maturity of old. If a man of seventy is wise because of his experience, how much wiser he whose life spans three thousand years! Indeed, he may be said to have lived as many millennia as are embraced by the span of his knowledge of history."(12)

Can we not face the future with a confidence like that of the medieval scholar who exults, "We are as men standing on the shoulders of giants, and because of them we see farther."(13)

(12) Marsilio Ficino. Letter to Giacomo Bracciolini.

(13) Bernard of Chartres. quoted in Joan Evans: Pattern in Western Europe. Oxford, 1931. v. 1, p. 1.

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EVEN ARCHITECTS HAVE FUN

(New York Herald-Tribune, July 10, 1942)

The untimely death of E. Donald Robb, member of the Boston architectural firm, Frohman, Robb, and Little, designers of the National Cathedral in Washington, recalls his now legendary ornamental humor.

In 1911, Mr. Robb was employed as a draughtsman in the office of Cram, Goodhue and Ferguson, who were then detailing their masterpiece, St. Thomas' Church, already under construction on Fifth Avenue, New York City. As an architectural prank, Mr. Robb introduced a dollar sign into the design of a lover's knot above the Bride's Door.

For a decade, the true significance of the knot was known only among architects; but in 1921, it was finally detected by a reporter for "The New York World." Mr. Robb, by then a partner in his prominent Bostonian firm, readily admitted his authorship and explained, "It was done in fun and on the quiet, but I drew it with the idea in mind to convey something real, something symbolic of marriage and particularly of what the modern Fifth Avenue marriage so often is." As precedent, he cited the occasional satirical details incorporated in the ornament of medieval cathedrals.

THE TEACHER OF ARCHITECTURAL HISTORY
IN THE PROFESSIONAL SCHOOL:
HIS TRAINING AND TECHNIQUE

by Carroll L. V. Meeks

To ascertain present opinion regarding the training and technique of teachers of architectural history, I made, in May, 1942, at the request of the American Society of Architectural Historians, an informal survey of thirty representative professional schools. Twenty-six teachers of history, or about 85% of those circularized, returned painstaking replies to the questionnaire given below, and it was through this magnificent cooperation that the present report was made possible.

The Questionnaire

Teachers

- (1) Relative value of teachers trained as architects versus teachers trained as art historians?
- (2) What are some of the shortcomings of the teachers of architectural history? Can you suggest any remedies for these?
- (3) Do you think teachers of architectural history should also be in active practice?

Curriculum

- (4) Is the theory of architecture taught in separate co courses from the history of architecture and by different individuals?
- (5) Do you think history and theory should be combined?
- (6) What relationships have you established between the content of the history courses and the other parts of the curriculum?
- (7) How much integration do you think desirable?
- (8) Do you feel that the history of architecture is as important in professional training today as ever?

Mr. Meeks is Assistant Professor of Architecture, Yale University. His article, "The New History of Architecture," which appeared in the JOURNAL of ASAH, (Vol. 2, No. 1, Jan. '42) was enthusiastically reviewed by the professional press.

- (9) What aspects of the history of architecture, in your opinion, justify the time and energy given to it even though materials, methods, objectives change from day to day?
- (10) How much of the student's time is given to architectural history in your curriculum? Is this adequate?

Course

- (11) What proportion of the total time given to the history of architecture is given to the period since 1750?
- (12) Do you trace the development of building types or the sequence of styles, or organize the material on some other principle?
- (13) Do you cover a few examples in great detail or generalize more broadly on the basis of many examples?
- (14) What special techniques have you evolved which you find particularly effective?
- (15) Do you include, to any extent, the history of civil engineering, military architecture, sanitation, etc.?
- (16) Do you use the lecture, seminar, or recitation system, or some combination? Which do you think preferable?

Texts and Tests

- (17) How much outside work do you require of the students? How much reading do you assign?
- (18) Do you use specific texts? If so, which?
- (19) To what extent do you feel a lack of adequate texts?
- (20) What substitute for texts do you employ?
- (21) How many "field trips" per term do you offer?
- (22) Do you require written examinations? If so, do you require short factual answers, sketches, slide tests, or essays?
- (23) Do you put much if any stress on memory work?

SUMMARY

Presented at the annual meeting of the Association of the Collegiate Schools of Architecture, Detroit, June, 1942

In order to Summarize the results of the questionnaire, let us assume two hypothetical pedagogues: Professor Plinth is the norm of current teachers and teaching technique. Professor Pinnacle is the ideal

teacher as suggested by the survey.

TRAINING

Professor Plinth was trained in an architecture school (20 urge this, 15 consider it sufficient), has traveled, and has been in active professional practice (all but 2 stress this). He is thus equipped to stress construction and materials, to maintain contact with professional students' needs, and to keep their respect.

Professor Pinnacle was also trained as an architect, but then took additional graduate work in history of art, sociology, history, political sciences and economics (recommended by 9). He has been in architectural practice and has latterly devoted himself to historical research. He has immense vitality and enthusiasm.

Professor Plinth is handicapped because he has insufficient knowledge of sociology, history, painting, and sculpture (recognized by 20). He is not quick to see the relations between the past and the present. He has also been criticized for failing to emphasize construction, for using obsolete texts, for failing to integrate his courses with the whole curriculum, for a tendency to stress styles and so-called facts. He has been advised to carry on continual research in spite of the fact that the pressure of other university duties does not give him sufficient time for this; and to take frequent refresher courses (Some extremists have advised him to take chloroform.)

Professor Pinnacle finds ample time for research and for maintaining close contact with other courses in the curriculum. From time to time, he gives some of the other courses for this purpose; he is also commended for spending his energies in research, which is more necessary for the continued vitality of the historian than practice (2/3 agree). He is not myopic, and sees the life of the past and present as a whole. (Stressed by 20).

HISTORY AND THEORY

Professor Plinth believes that he is competent to teach theory as well as history. He has some doubts as to the value of theory. He feels that indoctrination may be prejudicial to free contemporary design.

Professor Pinnacle does not believe that theory is "canned prejudice" but believes that it is inseparable from history, that theory is not covered adequately by the teachers in design and construction. He also feels that his erudition and knowledge are such that the student gains by having him teach both.

INTEGRATION

Professor Plinth is confident that sufficient integration is achieved automatically through the courses in literature, language, general history and history sketch requirements (5 say neither possible nor desirable).

Professor Pinnacle feels that there is far too much pigeonholing of courses and that maximum formal integration is desirable (12 cases).

He feels that more experiments, such as the Yale plan, should be undertaken. He invites other faculty members to lecture in his courses on the history of their respective fields.

VALUE OF THE HISTORY OF ARCHITECTURE TODAY

Professor Plinth and Professor Pinnacle agree that the history of architecture is more important in professional training than ever before because through it the students achieve a cultural background which gives them a perspective on their own work (stressed by nearly all). It raises their standards because they learn the indissolubility of the social and artistic ingredients in a culture. Through it, they learn to avoid copying, eclecticism, faddism, and extremism. Their imaginations are stimulated; momentum is imparted to their design. They learn that the present is conditioned by the past; and develop photo-sensitivity to buildings, proportion, texture, etc.. (One instructor, however, thinks that the history of architecture has never been of any use to professional students and is less so than ever today)

TIME AVAILABLE

Professor Plinth feels that the time given at present to the history of architecture in the curriculum is adequate. Professor Pinnacle is increasing the time given to it. Professor Plinth has twelve semester hours (the average of 26 schools) at his disposal; some of his confreres have as little as 8 and a few as many as 18.

Professor Plinth gives 30% of his 12 semester hours to the period since 1750; some give as little as 10%. Professor Pinnacle gives 50% of his time to the period since 1750 and has fifteen semester hours at his disposal.

ORGANIZATION OF COURSES

Professor Plinth uses the chronological approach, (12 cases) emphasizes broad cultural epochs, supplementing these lectures with lectures on special topics and shifting the emphasis from building types to great monuments, to great individuals, from period to period. On the whole, he puts little stress on biography; he uses few examples (17 cases) and tries to cover them very thoroughly.

Professor Pinnacle has abandoned the chronological approach for the most part and instead emphasizes the evolution of building types (8 cases). He also uses few examples and covers them very thoroughly. One of his radical friends has suggested studying the history of architecture in reverse chronological order but does not explain the advantages of his system.

8 of Professor Plinth's friends do not attempt to deal with the history of civil engineering, military architecture, mechanical equipment, or city planning. 10 of his friends do make some effort in this direction, especially for the period since 1750.

Professor Pinnacle, on the other hand, makes a very great effort to cover these fields in addition to the analysis of buildings and building types, although one of his friends says that there is no such thing as a history of sanitation. Another of his friends says that these sub-

jects are covered in other courses but very briefly. Both Professors Plinth and Pinnacle agree that these subjects are of great and increasing interest to the students and seriously wish that more information in these fields was available--thus indicating possible fields for valuable research.

Professor Plinth has little time for the other arts, but this gap is bridged in other required courses in a few schools. Professor Pinnacle draws upon the other arts continuously in his teaching.

SPECIAL TECHNIQUES

Our composite Professor Pinnacle uses a number of special techniques, many of them devices borrowed from Professor Plinth, such as reports on historical aspects of design problems, or sketches related to problems in design. He issues sheets of prints made from slide negatives. He requires the students to draw plans and sketches on the basis of photographic views. He requires models of important buildings to be made by groups of students. He exhibits slides after each lecture in illuminated cases. He uses double and quadruple slide projections for comparison and contrast. He defers the beginning of the study of the history of architecture until the student's junior year (1 case). He holds conference hours with individual students. In the student's final year, he requires oral reports and grades on presentation and delivery as well as content. One of his colleagues experiments with a laboratory system which is a combination of drafting room exercises and seminars.

LECTURES VS SEMINARS

Professor Plinth and 18 of his friends use the lecture system although some dislike it; the majority think it is preferable. A large number combine this with weekly seminars or with seminars for advanced students. The majority feel that the lecture system alone is deadening.

Professor Pinnacle, with enthusiastic support from Professor Plinth, endorses the seminar system, especially for advanced students and for small groups, because, in spite of the fact that it is time consuming, it permits close contact with the students and allows the course to be directed toward the specific needs and lacks of each group of students. Professor Pinnacle uses the seminar system exclusively.

REQUIRED STUDENT WORK

There are absolutely no standard practices here. 6 schools require no preparation outside of class. 10 require from one to two hours per class. 3 require the students to keep notebooks. 4 require the students to make weekly sketches. 6 require the students to make written reports varying from one to eight a term. Several issue optional reading lists. One school requires from 2000 to 2500 pages of reading in general material. Apart from institutional diversity, this variety implies that no one of these systems is completely satisfactory.

TEXTS

11 schools use no texts whatever. 2 say that this is because there are no good ones. One professor reports that in his opinion textbook courses are not at professional school level.

The books most frequently referred to are Newcomb's "Outlines," Banister Fletcher, Kimball and Edgell, and Hamlin's "Architecture Through the Ages."

7 professors report that there is no lack of adequate books, and 7 report that there is a very distinct lack. Others qualify their statements. Some feel that a good library makes texts unnecessary. Some feel that there are no adequate books for the period since 1750. Some feel that it is impossible to write texts adapted to the needs of professional students. Some feel that the most serious lack is complete graphic presentation of the principal monuments, including plans, interior and exterior perspectives, restorations, and models. Some feel that up-to-date books in English are lacking in many fields.

SUBSTITUTES FOR TEXTS

Many feel that a good reference library is sufficient. 5 have recourse to photographs, prints from slides, and University Prints. 7 have gone to the labor of preparing syllabi. 4 give research assignments. One sends the students to the sources, and one uses non-architectural, general historical works.

FIELD TRIPS

12 professors organize no field trips whatever. 2 feel that the student should look around for himself. One feels that such trips are useless. 2 organize several trips per year. 9 organize from 2 to 10 field trips a year.

EXAMINATIONS

Professor Plinth and Professor Pinnacle both require examinations, the latter for inferior students only. 14 require examinations combining short factual answers, slide tests, and essay type questions. The others use one or two of the above types. A few give control tests without warning. Some give spot slide tests; many feel that slide tests are vicious.

MEMORIZING

Professor Plinth feels that it is essential that the student know by heart the principal monuments, the principal architects, and that he be able to give reasonably accurate dates and to sketch the plans of these monuments (11 cases). 6 colleagues feel that no stress whatever should be laid on memory work. One feels that the knowledge of history must seep in through the pores. One stresses comparisons between buildings of different periods. One says that there is no problem here if hair-splitting standards are not exacted. Others feel that the creative imagination is more important than factual information.

LAST WORDS

One professor is reported to believe that the history of architecture should be kept entirely apart from the rest of the curriculum because it deals with the past and the rest of the curriculum with the present. He also believes that the main function of the history of architecture is the inculcation of eternal principles which, when properly understood by the faculty and students, will save us from the contemporary chaos.

Professor Pinnacle gives a unique supplementary course in the history of architectural theory. In his regular courses he introduces each period with an introduction to the country, showing views and maps and passing around examples of the building materials used.

In Professor Pinnacle's curriculum, background courses in the history of art and the history of civilization precede the course in the history of architecture. He feels that contemporary views--either documents or reconstructions--are essential to make the past live. He believes that the history of architecture should be an absorbing and lively interpretation of the gradual unfolding of new forms, that the study of the history of architecture should be the experiencing of creative powers as they have been boldly displayed in the course of time.

Professor Pinnacle has experimented with the following system: He teaches the history of architecture in three successive years. In the first year he stresses the history of construction; in the second year, the development of building types; and in the third year, aesthetic principles. He feels that the way out of eclecticism is the intelligent assimilation of all traditions--their causes and consequences in their own time.

Professor Pinnacle is too good to be true; he is sometimes confused with Spengler or Mumford and he is sometimes accused, like Giedion, of being a Philosopher, not an historian. However he does succeed in arousing and guiding the intellectual curiosity of his students and they, as a result, more often turn out to be architects than draftsmen.

DISCUSSION OF SOME CONTROVERSIAL POINTS

RAISED BY THE SURVEY

The Teacher

The proper training of the teacher involves a conjunction of circumstances too rarely found. He should have had professional training as an architect with some practical experience, but this is only the first step. He should also have special training as an art historian and somewhere along the way have acquired a comprehensive knowledge of the other arts; history, sociology, economics, law and ecology.

All of this predicates a superman with far-ranging curiosity, intuition, freedom from pedantry and yet with well established habits of scholarly research.

He should have at his disposal a great deal of time for continuous research; this is for him the vital contact with reality which must

be maintained if he is to keep unprejudiced, well informed, and stimulating. He should have time for refresher courses and intelligently planned travel.

The Content

The new history of architecture is broadly speaking a course in the history of civilization. Everyone agrees that architecture is indissolubly linked with the whole pattern of a culture; yet how few can make this intimate network a reality, see its manifold implications. Lip service to this doctrine is not sufficient; it must be backed up by specific, expert detailed analysis. It is not a matter of instinct or intuition. Most regrettable, from the teacher's point of view, is that it is not in the books. Nobody has written the handbooks that are needed; and to work under pressure directly from sources is a very stiff assignment.

The concept of style is stifling most teachers' imagination. It was a superficial thing and led to a misplaced emphasis on orders and ornament. The reality was overlooked. For instance, the plans found in most books ignore the drains and pipes, poche conceals intricate structural systems. No effort is made to determine the original functions of the interior spaces, or to relate them with the furniture that made them usable, or the habits of life that called them into being.

It is not as important, at the moment, for the student to know the date of a moulding (Gilbert Scott's contemporaries claimed to be able to detect if a moulding was half an hour too late) as to know when and why the first water closet appeared, or the first central heating system, or the effects of insurance acts on structural development. Instead of style, the stress today should be laid on the contributions of the period. This means that the buildings selected as monuments of the new history of architecture must be found. While the innovations were made in lesser buildings, the conventional monuments are the mature expressions resulting from earlier experiments. These latter are the significant ones in which the contributions appeared. The historian now must turn his attention to the history of techniques, materials, mechanical equipment, retail methods, medical and educational standards, and most of this he must dig out for himself, from obscure sources, in strange tongues. It is the contribution--practical or aesthetic--made by the building or the architect, which determines its importance for the present day. Everything else is secondary. Let us not exaggerate; decoration is important, but only a tiny part of the whole.

The field thus opened to scholarship is vast. The architecture of centuries over the whole earth has to be restudied. The vast tomes which astound us by their magnificent plates were concerned primarily with barge boards and pediments. All the rest remains for us to uncover, analyze, digest, and present to our students. The nineteenth century by which we are surrounded is absolutely unknown to most of us; yet this should be stressed above all the rest of the past. All our traditions and habits are formed by it.

The Method

1. Student Participation

There are no universal standards about this. The extremes are: (1) quantities of required reading, preparation of plates for each meeting, each student repeating the same work, plus frequent exhaustive tests; (2) requiring nothing more than the student's physical presence in class. In either case the lecture system is at fault; no intelligent participation by the student is necessary; he is the passive recipient of whatever the local deity sees fit to bestow upon him.

To bring the student into active participation, the wider use of the seminar system is urged. This is defined as a small group of students and faculty sitting informally around a table, bringing the opinions, fallacies, prejudices of each to bear on a series of vital topics, for more than the conventional one hour period, several times a week. Each student is assigned a problem on which he must report; this forces him to dig things out, to think, to select, to judge, to analyze. Again the teacher must work harder than before. He must be able to guide the student, point the way to the references, save him waste motion, and in class, stimulate discussion, check irrelevancies, summarize, emphasize, supplement; a harder task than to hold sway uninterruptedly from dusty notes.

Each student is assigned a task which interests him, and each profits by the others' labor.

The student will learn more, he will gain poise, experience, learn methods of observation and analysis that will serve him all his life; his intellectual curiosity will be aroused; and he will learn humility.

2. Integration with the Curriculum.

Because the history of architecture has been considered as a closed book dealing with the buried past, there has been no effort to integrate it with the rest of the curriculum. Most people agree that the usual curriculum is pigeonholed and that the benefits of a variety of points of view have been exaggerated, but, after some attempts at correcting this, have given it up as too difficult. Difficult it is. Again it requires more effort on the part of the teacher. It is not automatic except in rare instances where the school is so small and isolated that the faculty do talk over each day's work with all of their colleagues, or in other cases where each teacher is active in many courses. In most cases the student shifts, through the course of a single day, from one point of view to another, one subject to another, without apparent connection; calculus, topographic maps, Roman baths, wood framing, Defense Housing, Filarete's Ideal City, sewage layouts. Confusion and waste motion inevitably result. We cannot afford this today - if ever. It is possible to organize a curriculum to avoid most of this. By careful planning the work of all courses can be synchronized in such a way that all of the course work is related to current design problems so that every student and every faculty member are concentrating for four or five weeks on diverse aspects of the same problem. Yale is trying such a plan now. The design problems are aspects of housing, the construction and mechanical equipment courses show how these are put to-

gether, the theory course deals with more abstract aspects, the city planning with the site-layout, legal financial aspects, and the history course with the way architects in the past, especially in the nineteenth century, have tackled similar problems in terms of the conditions then existent.

The Cost

The necessary effort and jolting out of ruts which this entails is a small price to pay for a great gain in coherence, time saved, and efficiency. In these days those of us who are not called to the more obvious and often alluring patriotic positions, have an equal responsibility; we must change too; we must become more wise, more profound, more adept, more flexible; if we avoid doing this, we have many plausible excuses for doing so; but none which is strong enough to justify apathy and inertia. The gestation of the new world is going to be very painful for professors as well as private.

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"? ? AND ARCHITECTURE" ? ?

According to Miss Ruth V. Cook, ASAA member and indefatigable librarian of the Harvard architectural school, Mr. Giedion's "Space, Time, and Architecture" must have already attained that literary Nirvana reserved for such record breakers as Arabian Nights, Decline of the West, and GWTW, if we are to believe the blithe spirit who came in to borrow "Space Time and Architecture."

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SOME NECESSARY BUT UNWRITTEN ARCHITECTURAL HISTORIES

by Talbot F. Hamlin

The teaching of architectural history in schools of architecture is naturally conditioned by the ideals of contemporary design; the kind of teaching required to give the architect a background knowledge of the development of building for the service of mankind is manifestly different from the kind of teaching required a few decades ago to give the student a knowledge of styles to copy. And this new ideal of teaching the history of architecture must, in turn, affect the kind of books which such teaching requires. No single textbook can ever suffice; basic histories must be complemented by reference works dealing with specific aspects of the broad field.

In general, the basic history field is fairly well covered by existing books, although perhaps no single one is entirely adequate. In most there is a lack of proportion according to today's standards; there is a skimping in the fields of oriental architecture, of pre-Columbia American architecture, and of nineteenth and twentieth century architecture, as well as a tendency to pass over the entire field of domestic, commercial, and industrial development with only cursory notice. Since our vision of architecture today is of an art which serves not only the whole man, but also all men, this is perhaps the most serious lack, and in my own "Architecture Through the Ages" I tried to make a beginning in correcting this condition.

But the real lacks in the bibliography of architectural history, which seriously limit the teacher, seem to me to lie in the field of reference works on specific periods and aspects of architectural development; and it is these I wish more particularly to deal with here. Of detailed research monographs, of reports of excavations, there is an almost sufficient store (with the exception of certain areas which I shall mention); but their great cost makes many of these comparatively rare, and the fact that many are in foreign languages limits their usefulness to the ordinary student of architecture.

There is fairly good material available for the early Near East (especially since the publication recently of Herzfeld's "Iran in the East" and for Egypt (where Baldwin Smith's "Egyptian Architecture" is a model of what should be done). For Greece, too, and pre-Greek work, we are fairly well off. Our first serious lacuna comes in the Hellenistic period. More and more the importance of this period as the bridge between Hellenic and Roman work is being realized; more and more we are learning in art history generally, and in architecture also, the importance of the great Alexandrian and post-Alexandrian schools of Egypt and Asia Minor, and their value as sources for later Western developments is well realized. Yet to my knowledge not a single book exists in which the architecture of the Hellenistic period is adequately

Mr. Hamlin is Librarian of Avery Library, Columbia University. As architect, scholar, historian, teacher, and critic, he speaks with unusual understanding and authority in the field of architecture.

treated, its accomplishments (especially along city planning lines) set forth, its ancestry and its influences traced. Fyfe's "Hellenistic Architecture" is interesting as far as it goes, but its differentiation between Hellenistic and Roman work is vague and confusing and the influences the book traces questionable. We need more careful discrimination and definition than this.

The case is even worse with Roman architecture. Particularly today, when our programs are many of them so vast, so civic, and so utilitarian from the social point of view, we need knowledge of Roman planning ways, of Roman aesthetics in spatial design, of Roman accomplishments. The days of romantic condescension toward Roman achievements were, I thought, over; we are beginning to see Roman work not as debased Greek, but as a great achievement in its own right. And the archaeological material is plentiful; the last twenty years of excavation in Rome, in Ostia, in Herculaneum, and at many places in the provinces have given us a flood of information on the creative planning genius of the Romans and their constructive and decorative inventiveness. There is a crying need for a new book on Roman architecture, correlating and evaluating this new material. Yet there are difficulties in producing it; Dr. Lehmann-Hartleben has told me that in this field there is a great lack of dependable monographs, and that there do not exist dependable measured plans of even such well known monuments as the Baths of Caracalla! Nevertheless I can think of few books which would be of more service to the teachers of architectural history than one which would do for Roman work as we know it today--including little houses, shops, camps, villas, and so on--what Baldwin Smith has done for Egypt.

In the early medieval field we are better off, except for lacunae in the Merovingian and Carolingian divisions. On Carolingian work, for instance, Krautheimer's recent "Art Bulletin" article and Hubert's "L'art pre-roman" are almost the only things available, and both are limited in scope. Moreover, this whole field is complicated by difficulties of nomenclature; Byzantine, Romanesque, Carolingian, Early Christian--these all mean different things to different people. Some of them are stylistic, some period, terms. Thus a book covering European architecture from, say, A.D. 400 to 1100 or 1200 might do much to clarify a confused picture.

For the developed Romanesque and Gothic there is a generally adequate coverage, except in the fields of domestic and civic design, where the available material--and there is much--is so scattered through numberless sources, many rare and obscure, as to make it practically useless for teaching purposes. I shall come back to this point later.

The Renaissance in Italy, France, England, and Spain is also fairly well covered. But there is a flood of significant Renaissance work in northern and western Europe--in Belgium, Holland, Switzerland, and the Scandinavian countries as well as in Poland, Czechoslovakia, and Germany--which historians writing in English have hardly touched. This is especially unfortunate since we know, for instance, how deeply indebted early English Renaissance work is to the Low Countries, just as, later, Wren and his contemporaries obviously were influenced by Dutch work, through the desires of William and Mary, as the late R. T. Haines Halsoy has shown. And there are more important possibilities still in a study of this northern work. We know that there was a strong influence

in Italian Renaissance engraving and painting from Albrecht Durer, for example. Is it not possible that traveling Italian architects, or northern architects resident in the south, may likewise have influenced the course of Italian architecture? May there not be a northern influence behind some of the Italian "Manneristic" architecture as well as behind some of the manifestations of early Baroque?

And here may I, realizing my own temerity, register a protest against the term, "Manneristic?" It is confusing in meaning and in use. It expresses a period of transition, but the lines separating it from Renaissance on the one hand, and from Baroque on the other, are so personal and tenuous as to be often confusing rather than enlightening.

At this point we come to one of the great current needs--a good book on Baroque architecture, as a great international movement. French aspects are well handled (though with occasional marked personal bias, like that against Boffrand) in the superb books of Blomfield and of Ward. Roman work is well covered by Fokker's "Roman Baroque Art," and there are numerous excellent works in German and Italian on north Italian, Austrian, and German expressions. Sachseveroll Sitwell's works are appreciative and decoratively literary rather than historical. We need, then, a great deal more in English on the Baroque before we can teach it satisfactorily, and we need especially an adequate treatment of Spanish Baroque, one of the most exuberant and felicitous of its expressions.

The study of Baroque architecture is, I believe, especially valuable to the architectural student today. Its free planning, its space divisions and contrasts, its quality of movement, and its free inventiveness in design might serve as valuable examples of what freedom in design can achieve--and achievement in free design is certainly a desideratum today!

A similar lack is that of good histories of Spanish Colonial architecture. Here is a superb field for study. The most superficial examination reveals the vast regional differences in the whole movement, between the polished lavishness of some of the Mexican and Ecuadorian work, the crude provincial richness of Chile and Peru, and the simple directness of much of the work in the Argentine, New Mexico, and California. It is good to know that John McAndrew has almost completed his work with Professor Toussaint on Mexican architecture. But more, I feel, needs to be done; the same kind of study should be prepared for the West Indies and Cuba, for Peru, for Chile, for Brazil and the Argentine, and, finally, a combined work covering the entire field in a briefer manner but pointing out the local differences.

It is a commonplace that the history of nineteenth-century architecture is in a chaotic state. Yet in a sense our world of today was born only with the political revolutions, and the industrial revolution, of the end of the eighteenth century. Surely to understand our own world and our own architecture, we must understand the nineteenth-century architectural world from which our own arose. Earlier considerations of nineteenth-century architecture in Europe and America as a mere procession of styles, as Dr. Giedion has pointed out in "Space, Time, and Architecture," are futile if not harmful. We need a book to trace the effect of political concepts, of utopianism, of technical advances, of new space conceptions and new building types made necessary by the new developments. Such a study must necessarily be international in scope. The architecture of today--the present general stream--is now a half

century old. It is mature enough for us to consider what preceded it historically, and not controversially. For years it has been the fashion to treat nineteenth-century architecture as a mere straw man of copying, plagiarizing instincts to be knocked down and belabored, in order to uphold our present-day departures from nineteenth-century precedent. Surely today, when T.V.A. structures and the freest California houses alike receive almost universal acclaim, this is unnecessary. It is more than unnecessary; it is as stupid and untrue as was the nineteenth century's own blithe praise of its unthinking eclecticism. There is no work in architectural history more necessary than that which must be done, and done soon, in the history of nineteenth-century architecture.

And, for us, a study of our own nineteenth-century architecture is particularly important. As Roger Newton has so eloquently pointed out in the last number of the JOURNAL of the ASAH, studies of American architecture have been hampered by a queer inferiority complex, the offspring of nouveau riche eclecticism. We deeply need a new history of American architecture; we need more, we need a tremendous amount of local research throughout New England, the South, New York and Pennsylvania, and the Middle West, in order to discover the personalities and the influences behind regional schools of architecture; we need many more biographical studies and local monographs. We need studies, for instance, of Latrobe, of Strickland (one by Miss Agnes Addison is under way), of Isaiah Rogers, of Renwick, of Shryock. And we need books on special phases of American architecture. John Coolidge has one under way on the Gothic Revival; Roger Newton has a mountain of material on later phases of American architecture which should one day reach book form; I have one almost completed on the Greek Revival phase. One also is needed on the whole Chicago school and its interrelations.

To break suddenly from the near to the far, there is an evident need for simple but carefully planned works on the so-called "exotic" styles. There is fair material available on Mayan and Aztec work, but besides Means' superb "Civilizations of the Andes," in which architecture is only one of the facets covered, there is almost nothing good available in English on South American Indian architecture--a field of the greatest interest. And the building achievements of the Indians of our own country and Canada--some of definite architectural value, like the wooden houses of the north Pacific, the mounds of our central valleys, and the close-grouped, masonry-built villages of our own Southwest--are largely buried in the reports of the Smithsonian Institution. Would it be too much to hope that some day a good book will appear in English on the indigenous architecture of the Americas? It would have great interest, I believe, as showing how the building instinct developed under differing social and economic systems, responsive to differing materials and differing climates and living ways.

We need, too, works on Chinese, Japanese, and Indonesian architecture. The architecture of India proper has been fairly well covered by Havell and others, but the magnificent achievements of Cambodia and Java are chiefly published only in luxurious and expensive monographs. And of the lesser Indonesian architecture--most interesting often in its rich timber construction--there is almost nothing. We should have, also, in English, new works on the more familiar architecture of China and Japan. Here again the great cost of most existing works of value, like Boerschmann or the reprints of the "Ying Tsao Fa Shih," militates against their general availability.

But I wish here to return to a point I hinted at earlier--the limited scope of almost all architectural histories and many mere detailed studies. We must strive, I believe, for a much broader view of architectural achievement in our future historical writing. We must see how architecture affected people as a whole. There must be more stress on houses, farm buildings, shops, markets, manufactories, local government buildings and the like, and less absorption with temples and churches and palaces. It is necessary, of course, to know masterpieces. But if the architecture of our own future is to be more and more directed to social ends--if, as we hope, the post-war world is going to be increasingly devoted to enriching the lives of all human beings everywhere--then, surely, it will be useful to us to know how other cultures than ours attacked these common, "ordinary" buildings. We shall learn that the total amenity which architecture can give the world is a matter not only of masterpieces, but even more of the totality of buildings. If we improve the aesthetic level and the practical workability of this totality of architecture, if we furnish lovely little houses and shops and factories and schools and apartments, we shall achieve perhaps more for humanity than if we build a masterpiece. And to prepare ourselves for this great task, we must know what can and cannot be done, what has been done that succeeded, and what has been done that failed.

Thus, as possibly the first job of the new architectural historians, I should like to see a series of books that were histories of building types. What a gift to the teacher today would be a really good, thorough, up-to-date history of domestic architecture! It would have to be seen imaginatively in terms of the life that went on in the buildings it illustrated and described, and in terms of materials and economic considerations. Such a book might quite conceivably have eventually a profound effect on our future dwellings, and these, in turn, on our general ways of life.... And the same might be true, in their own fields, of books on commercial buildings, on factories, on educational buildings, on buildings for transportation, and so on. We need today work in English which, brought up to date, not only covers the same ground as, for instance, the monographs of the "Handbuch der Architektur," but goes much further, by analyzing buildings in terms of human living values.

The climax of such a development of architectural history--a change from period considerations to functional categories--would be found in a history of community planning. And this is precisely what is perhaps the most crying lack in the whole field today. For buildings exist largely not only in communities, but because of them, and the final--and greatest--expression of building ideals must rest in community forms. To understand architecture, one must understand the community as well as the building.

So, I believe, we historians must broaden our horizon to include community--city planning--history. And, although Lavedan has given us a beginning in his "Historie de l'urbanisme," this covers ancient and medieval towns only and omits much relevant primitive materials. Beyond this, there are only summary treatments, or fragmentary essays, or else materials buried in technical volumes on city planning. This is probably our greatest need today--a thorough and careful study of the history of town forms and town development.

(continued on page 37)

SOME PROBLEMS IN THE INTERPRETATION
OF MODERN ARCHITECTURE

by Henry-Russell Hitchcock

My topic is less precise than those of the papers that have preceded, and doubtless less important as well. I would have liked, therefore, to have used my terminal position on the program to discuss informally some of the points that the previous speakers have made. The necessity of preparing the paper in advance makes that difficult.

The first problem that comes to my mind in the interpretation of modern architecture is one so basic and so difficult that it will hardly be resolved except by time. I mean the question of what we should include within the field of modern architecture. On the one hand it is convenient in the absence of any other accepted term to think of modern architecture as broadly including the building of the last 150 years, since the breakdown of the Baroque synthesis in the mid-eighteenth century. On the other hand, it is often convenient to think of modern architecture in a more restricted sense, as referring specifically to those types of architecture which seem to us peculiarly and properly of the present day. I realize that when Ferguson in the nineteenth century wrote on the modern styles of architecture, he included the entire period since the middle ages. Obviously for us that is too much.

It may well be that my first definition of modern architecture as including all the work of the last 150 years is also too wide. Indeed I am sure that in time we will come to recognize an historical entity covering perhaps the late eighteenth century and very likely down through the third quarter of the nineteenth. Then perhaps we can give it a name and set it apart for historical study of the type that is now given to earlier periods of which the cultural entity is widely recognized. But at the present time, if we consider modern architecture historically, even in terms of the restricted definition of it as the current way of building, we must be concerned with its origins. And these origins seem to run back some 150 years.

There are several ways of being parochial in time. It is, I think, the feeling of this group that American architectural education has properly rejected the way in which architectural history was taught a generation ago as a grounding in those styles considered most suitable for imitation. Yet, as a result, I would say--and I think you all agree--that our architectural education had tended to become somewhat parochial in time, as indeed have many fields of the social sciences to which architectural education has been more and more closely linked. I do not teach, myself, in an architectural school; hence, my attitude is not affected by existing practice. I am convinced that the sort of students I teach in Liberal Arts colleges for men and for women particularly need grounding and critical guidance through the modern period of the last 150 years. The very fact that the buildings with which they are in direct contact and which they can easily study in actual-

Mr. Hitchcock is Assistant Professor of Art and Architecture, Wesleyan University. His monumental study of the work of Frank Lloyd Wright, "In the Nature of Materials," is the most recent of a prodigious series of works on modern architecture.

ity are of that period, make it important that they should learn not to take their architectural surroundings for granted, but to understand them as a major part of the cultural frame in which they exist. It is more important that they should, for example, understand the immediate American planning tradition of the nineteenth century which is represented in their grandfathers' houses than continue to echo those convictions about the soaring beauties of the styles of the past which have equipped our campuses with such strange stylistic confusions of Pseudo-Grecian, fake Gothic, and Neo-Georgian. As potential consumers of architecture, they need to be taught not to take their surroundings for granted, above all not to assume that their parents' Colonial houses in the suburbs built 15 years ago, or the newest Georgian chapel or modernistic auditorium, represent ultimate ideals, either of beauty or of usefulness.

But architectural students nowadays have, perhaps, mostly come to their own terms with their immediate environment and much of their work in other than historical courses has its obvious roots in the immediate past. For them, probably, the danger of cultural parochialism is best avoided by study of certain periods of the further past, periods that would vary from time to time in relation to present-day critical needs. This is not to discourage architectural students from an interest in the modern period either in the limited or the broader sense, but rather to suggest that it is for them a field where the approach had better be critical rather than historical. It is never possible to say to the satisfaction of more than a generation or two whether artistic investigations are primarily historical or critical. When we decide to study a historical problem, we grant it critical significance merely in making the decision. It may well seem to you that some of the critical problems that I bring up are more particularly historical than I believe them to be.

Readers of Giedion will be struck by the very different importance he gives Sullivan in the skyscraper story than has usually been given. I believe that Tallmadge, though he was never much of a historian and certainly not an original critic, may almost unwittingly have redressed the balance somewhat in Sullivan's favor in the last chapter of his book on "Architecture in Old Chicago." I have lately tried, myself, it may seem to some of you perversely, to redress another balance, indeed, possibly to give the devil his due, in discussing the commercial buildings of the eighties by McKim, Mead & White, which have generally either been ignored or used as horrible examples by those who have written on the story of the skyscraper. Skyscraper construction lives on. It is a major technique; but the super-skyscrapers of ten and fifteen years ago are not likely to be repeated. Hence, the early skyscrapers, which tend to amuse modern students because they are so low, have increased significance for us now that we no longer believe that the point of skyscraper construction is always to build the tallest building in the world. I have spent enough time looking at the magazines of the eighties and even as late as the early twentieth century to realize how over-simplified is our picture of the skyscraper story conceived either in purely technical terms or in terms of full architectural values. I think there is a real problem, an interesting one and a relevant one, in the story of American commercial architecture from, say, the depression of the seventies to the war of twenty-five years ago. I think that the exercise of winnowing out of the mass of monuments, most of which are still extant, not probably neglected masterpieces, but interesting and partially successful solutions which have thus far received

inadequate credit either in terms of the historicist doctrines of a generation ago or of the functional doctrines of today is of real value for those who are going to be the practicing architects of tomorrow. It could be as valuable though probably not more valuable than a more historical investigation of, say, sixteenth century Mannerism or late Roman functionalism.

Having regard to the more limited meaning of modern architecture, I will touch but lightly on other nineteenth century problems such as that of cast iron, which has been given considerable, if not yet adequate, technical investigation and almost no aesthetic evaluation at all; or the interesting problem of the development and spread of balloon frame construction; or the fascination of attempting to give serious critical and historical meaning to what laymen usually define quite simply as Mid-Victorian. Mr. Domer's little exercises in the London suburbs, appearing currently in the Architectural Review, pedantic and pretentious as they may seem if taken in too serious a light, might well be imitated by American students in the towns and cities where their schools are located.

But the real problems in the interpretation of modern architecture that concern us most are really the problems related to the definition of what constitutes the best present-day practice. These problems tangle themselves in aesthetics and sociology and the fact that we are well into a period in which the greater part of architectural production is destined to be bureaucratic and anonymous makes many students reject a priori the lessons that remain to be learned from the great individual architects who have already made their mark in the twentieth century and who are, some of them, teachers in our schools. There seems to be a dilemma about articulate architects, notoriously in the cases of Le Corbusier and Wright. A very different doctrine emerges from the study of their executed buildings and projects than from a careful reading of their prolific written exhortations. Architectural students, themselves, perhaps automatically divide between those who are most influenced and educated by what they see and those who, either in their courses or in their general reading, are more influenced by what they hear and read. Both types tend to become connoisseurs of architecture, either in graphic documents or in written opinions, and both need, for such things as the sense of scale and a feeling for materials as distinguished from an intellectual grasp of their use, frequent contact with real buildings. That contact should not be restricted to the hypothetical masterpieces of the present, however justifiable it may be to concentrate in the further past upon a few masterpieces, but it certainly should not ignore the work of those who have been considered the twentieth century masters.

Our own generation has largely failed to cope critically with the mass of buildings produced in the booming period of our youth. The crudite, I mean those who are training themselves not as architects but primarily as architectural historians, are fascinated by certain aspects of the late nineteenth century and the early twentieth that have to be dug up. But the stylistic and the modernistic which most present-day students--even those perhaps least freed from their subtle influences--positively reject, do not have to be dug up; they rather need to be buried. I would suggest that the somewhat putrescent corpse or corpses will not be really disposed of until some fairly elaborate critical and historical rites are celebrated.

Medical students learn from the dissection of corpses and I do not see why architectural students might not do so as well. Moreover, the many often premature inquests that have been held on the body of the architecture of the past generation have not yet successfully established the cause of death. We think we know what the disease was and how to cure its superficial symptoms, but I suspect that the real virus lies deeper and is yet to be found.

Of course, architectural students will not concern themselves with problems of interpretation in the same spirit as those who are professionally scholars or critics. That is to say, it is not for generally acceptable or publishable results to be obtained that it seems worthwhile for students to concern themselves with some of the topics that I have been mentioning. In the very selection of the topics it must be recognized that the chief values to be achieved hypothetically by the students concerning themselves with such researches are going to be by-products. Painters look at a good many pictures and sometimes even with the best it is only too evident which pictures they have been looking at. But the real reason they look at pictures is to be confronted with many alternative ways of handling their materials which they could not possibly explore systematically for themselves. Architectural students, I think, are tempted, not least perhaps in their historical studies, to substitute abstractions, plans, sections, photographs and perspectives, for the experience of which those abstractions are merely convenient working symbols. It has sometimes seemed to me that women students, perhaps because they think about the houses they use in housekeeping terms, have a better sense of dimensions than men students do. I am sure that this can be corrected by paying more attention to existing buildings in the immediate environment. It doesn't make any difference that most of those buildings will not only be inferior specimens of their types, but also of types which, as I have said, most present-day architectural students have already rejected in principle.

The immense fund of technical information that is available on various materials and their uses needs to be controlled by direct visual judgment as to how they have stood up under a period often years, or twenty-five years, or half a century. Furthermore, the various mysterious and intangible elements that enter into successful regionalism in architecture are, I think, only to be grasped by apprehending actual buildings throughout the seasons of the year. Regionalism has a definite content of sentimentality and that sentimentality is not disposed of by a blanket rejection. One may go so far as to say that the architectural student, while properly holding himself aloof from the maudlin sentimentality which is still so important an element in the layman's approach to architecture, must yet cultivate within himself a capacity for understanding in more precise terms what the layman's sentimentality is really all about. This, I think, he can really do only by directly experiencing as many buildings as possible in his environment. Hence, the choice of the topic, what would be to the scholar the problem to be investigated, is not of the first importance. The problem will merely de-limit the field. I remember once going through the Louvre with the Director of Fogg Museum who announced that we would that day just look at green pigments. This was not intended as a scientific exclusion of all other possible interests, but it did provide us with a thread. I once began to investigate brick architecture, and it may have been as good a thread as another to follow on a first European trip. Thus these problems in the interpretation of

(continued on page 40)

HAMMETT IN NICARAGUA

Member Ralph W. Hammett, Professor of Architecture, College of Architecture and Design, University of Michigan, left July 1 for Nicaragua where, as exchange professor at the Universidad Central, under the auspices of the United States Department of State, he will give a series of lectures on architecture.

PROGRESS OF STUDIES ON WILLIAM STRICKLAND, ARCHITECT

Under grant of the American Philosophical Society, Dr. Agnes Addison, member of ASAH, has completed important research on the architectural work of William Strickland in Nashville, Tennessee, for the period, 1845-54. In the Society's 1941 Yearbook, Miss Addison reports studying in detail the following buildings:

State Capitol, 1845-59
 St. Mary's Church, 1845-47
 Lynnwood (Thomas E. Stratton house) 1845-52
 Walker Tomb, 1846
 First Presbyterian Church, 1849-51
 Acklen House
 Bellemeade (Harding house)
 Robert L. Caruthers' house, Lebanon, Tenn.
 Poll monument, 1850
 Kane monument, 1850
 Harding Vault, Bellemeade, c. 1852

Material was also collected about Burlington, the now demolished Elliston house, and about Melrose, Kingsley, Riverwood, Two Rivers Farm, etc., residences attributed to Strickland.

Miss Addison lists the following source material:

(a) in the Tennessee State Library:

Portfolio of 73 architectural drawings
 Bound collection of water color drawings made during 1838 European trip, of architecture, engineering, and landscapes.
 Building accounts of State Capitol.
 Reports of Building Commission and Architect of Capitol.
 Wooden model of Capitol tower--by architect.
 "Sketches of Roman Architecture," series of 11 articles in Nashville "Orthopolitan," 1846
 "The Three Orders of Architecture--Wisdom, Strength, and Beauty," essay in "Portfolio," May 1848.

(b) in the Tennessee Historical Society:

Minutes of Commission for the Building of the State Capitol.
Section (working drawing), basement of west elevation,
Capitol (probably by son, Francis).
Plan and longitudinal section, canal (Christiana Creek
to Ogle Road) for Chesapeake and Delaware Canal
Co., 1823.

(c) in Nashville Public Library:

Local newspaper files.

Through her research, Miss Addison has been able to assign the Tennessee State Bank (a smaller scaled copy, long attributed to Strickland, of his United States Bank, Philadelphia) definitely to D. Morrison. In addition, she has brought to light two hitherto unknown Strickland designs--a Monument (1846) to the Memory of the Tennessee Volunteers who fell at Monterey and a hotel (1848).

REPORT OF THE COMMITTEE ON MICHIGAN ARCHITECTURE
OF THE MICHIGAN SOCIETY OF ARCHITECTS

Emil Lorch, Chairman

(from Weekly Bulletin, Mich. Soc. Archts., v. 16, #13 Mar. 31, 1942)

The revised plan for a state-wide study of early Michigan buildings and architects with the help of an enlarged committee, approved last year, is so comprehensive that much time will be required to bring about the desired result. Circular letters and personal letters were sent out and the plan discussed with architects in various cities. However both the nation's critical status and that of the profession have naturally absorbed attention and are likely to continue to do so. Many desire to cooperate but cannot give time to search out the needed data.

Some progress has nevertheless been made,--at Mackinac Island through the efforts of W. L. Rindge of Grand Rapids and others, in Bay City by Averton E. Munger and with the help of George D. Mason in Detroit and of Claire Allen in Jackson. Much remains to be done in these communities. There is also in hand historical material from quite a number of other cities bearing on the time not covered by the Historic American Buildings Survey.

The Convention of last year passed resolutions endorsing the restoration of the American Fur Company buildings and others on Mackinac Island and of the Officers' Building of what was the Detroit Arsenal at Dearborn, formerly Dearbornville. The latter building was at the time of the convention threatened with destruction; in order to serve municipal and other uses the interior has undergone changes architecturally unfortunate during recent years. It is all that Dearborn has left of its early history and some of its citizens greatly desire its preservation. The Detroit Historical Society has for some years interested itself in Fort Wayne where it is now established, nothing

will be done to the fine old Barracks of stone onto the walls of the Fort with approval of that Society. At Dexter the reconstruction of Gordon Hall, known as the Judge Dexter house, is progressing slowly. During the celebration of the centennial of the completion of the Michigan Central Railroad to Dexter the house was one of the chief attractions having had its main floor completely decorated and furnished for the three-day occasion. The large number of visitors demonstrated that in Michigan as in other states the public is interested in architecture and decoration and that communities still having good early buildings, of which many have been destroyed and others are failing, can through restoring them not only attract visitors but stimulate interest in persons of all ages in the accomplishments of the past of which architecture is such a vital expression.

Interest has also been shown by out of state individuals, non-architects, who are familiar with historical results elsewhere hope that Michigan will not wait too long. That Michigan's early architects were "superior constructors" was stated by the late Irving K. Pond and this is demonstrated by the excellent condition of many of their surviving structures. These architects accomplished much without the vast technical and material resources now so readily available to architects. It seems desirable therefore to record something of the life work of these pioneers who so worthily represented their profession during the more leisurely times preceding the automobile, plane and wireless, when in Detroit for example all the practitioners could be accommodated around a single table. Here and elsewhere such groups also laid the foundation for present day architectural organizations on which base we are still building often unconscious of their depth.

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EXHIBITION OF RHODE ISLAND ARCHITECTURE AVAILABLE

by Barbara Wriston, Museum of Art
Rhode Island School of Design

In 1939 Henry-Russell Hitchcock gathered together a collection of photographs pertaining to Rhode Island architecture. Beginning with the much discussed Newport Tower, the exhibition was divided into seven major sections, historically, with examples of domestic, religious and public architecture. Two sections were especially interesting; one concerning early industrial architecture in the state, the other dealing with the dwellings of the nineteenth century in Newport and other summer colonies.

Some thirty pictures illustrate the development of industrial architecture in Rhode Island from the Slater Mill of 1793 to about 1870. The section devoted to twentieth century architecture also includes pictures of contemporary mills and factories. In addition to the mills themselves, a number of photographs depict early mill housing of stone, wood, or brick construction. These houses are fast disappearing from the countryside, being swallowed by growing cities or sold off by the mills to individual owners whose efforts at modernization entirely alter their former character.

Rhode Island is particularly rich in examples of summer resort architecture due to the fact that Watch Hill, Narragansett Pier, Bris-

tol and Newport have been famous summer colonies since the mid-nineteenth century. Beginning with Russell Warren, who was building in Bristol in the first decade of the nineteenth century, the list of men designing summer "cottages" for wealthy clients is an impressive one. Richard Upjohn followed Warren, and he was followed by such men as Richardson, Hunt, McKim, Moad and White. This grand tradition has been continued in the present generation by contemporary architects like Richard Neutra.

In conjunction with the exhibition, Mr. Hitchcock compiled an illustrated catalog encompassing sixty-nine pages of explanatory text and eighty-one plates, each eight by eleven inches.

Altogether, the exhibit presents an enlightening review of Rhode Island architecture as a whole and of particular phases of that architecture in the individual sections. Since its initial showing at the Museum in Providence, it has been available for tours and has been sent to local schools and to museum and college galleries over the country.

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PRESIDENT OF ASAH SPEAKS TO AAAE

At the special invitation of member Joe E. Smay, president of the Association for the Advancement of Architectural Education, the president of ASAH appeared at their annual meeting at Detroit, June 21, 1942, and gave a brief resume of the inception, aims, and development of ASAH. As background, your president recalled the rise of interest in architectural history in the United States, the growth of critical and historical writing, the establishment of academic instruction in architecture and art, and the appearance of the preservationism movement. He concluded with a survey of present ASAH activities and of possible future projects.

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SACHEM'S WOOD IN PERIL

Dean Rexford Newcomb directs the attention of ASAH members to the following notice in the June 4 issue of the New York Times:

The will of Mrs. Hildegardo S. Hillhouse, widow of James Hillhouse, filed today for probate, gives the estate, Sachem Wood, to Yale.

The estate was created by James Hillhouse, United States Senator more than a century ago, who was a planter of the thousands of trees which gave New Haven its title of the Elm City.

Alumni of Yale bought the main part of the estate a quarter century ago and the university erected on it laboratories, museums and recitation buildings. Mr. Hillhouse, who died several years ago, and his wife, who died this week, lived in the original home of the founder of the estate.

Mrs. Hillhouse's will orders that the mansion be torn down. She left about \$300,000 in small bequests to relatives and friends.

The residue of the estate is left to Francis Hillhouse, brother of her husband.

Mr. Roger Newton, in his "Town and Davis, architects," records that Davis began this Greek Revival design in December, 1828, and that the house was completed during the following year. He continues:

"at Sachem's Wood, a diastyle portico in antis...brought correctly fluted Greek columns into prominence upon domestic structures for perhaps the first time....In other respects, too, Sachem's Wood heralded several important features soon to appear...Sachem's Wood stands apart as a beautiful piece of composition in the Grecian idiom as well as a conspicuous milestone along the path of American domestic architecture.Its unique situation, on a knoll at the head of beautiful elm-shaded Hillhouse Avenue, rendered it almost as effective as its ancient prototype upon the Acropolis."

Professor Carroll L. V. Meeks of Yale writes: "I think our JOURNAL could do a good deal to stimulate interest. It is a remarkable example. The interiors are all painted, some Greek, some Victorian, and some of the furniture was designed for the house."

Those members who know the house and believe that it should not be demolished are urged to express their conviction to President Charles Seymour, Yale University, New Haven, Connecticut.

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SOME NECESSARY BUT UNWRITTEN ARCHITECTURAL HISTORIES

(continued from page 28)

There lies ahead of all architectural research students and historians a vast field still to cultivate. The preparation of the books I have listed as necessary to an adequate teaching of architectural history today would keep all of us busy for years to come. And when the books were written they would be expensive to produce. In fact, under present American publishing conditions, it is doubtful if many could be published at all without heavy subsidy. This is a problem we must face. The condition must be changed, or the subsidies somehow found. This is perhaps not an architectural or a historical question, but it is really extremely important. It affects not only the future of architecture but the future of all humanistic culture in the United States. And somehow, and someday soon, a solution must be found.

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REVIEWS OF ARCHITECTURAL BOOKS

HOUSES OF OLD RICHMOND. by Mary Wingfield Scott.

Richmond, Va.; The Valentine Museum, 19421
xii, 332 p., 133 illus., map, quarto.

For Americans interested in the cultural history of their country, a study of its historic architecture provides one of the most tangible and rewarding frames of reference. Around each monument clusters a rich variety of related facts--economic, technical, social, biographical--which, taken together, not only illumine the building itself, but also can bring to vibrant life the period in which it is set. It has taken time for this broader view to filter down from progressive professional historians until its technique and rewards are realized by even local writers.

No cultural-technical historian has as yet synthesized such a history of American architecture. Perhaps until solid foundations in the form of detailed monographs are laid, no such work is possible. It is encouraging to note, however, the slow but steady stream of local and regional studies accumulating that treasure of fact and correlation so needed by the general historian.

Miss Scott's handsome volume is almost a model of what a local architectural history can be. As life-long resident of Richmond, as trained historian, and as organizer and director of the Richmond Branch of the Association for the Preservation of Virginia Antiquities, she has for many years loved the old houses she describes, documented meticulously their long careers, and in time of crisis warded off their desecrators. Would that more communities had such valuable citizens.

Miss Scott presents 124 houses built before 1860. 101 are illustrated, 40 from old photographs taken before their demolition. Some 96 are described and documented in detail. This material is grouped into five periods; 1737-89, the village (5 houses); 1790-1819, the growing city (38 houses); 1820-35, depression and stagnation (5 houses); 1836-52, the "Greek Revival Boom" (36 houses); 1853-60, "the Exuberant Fifties" (12 houses). The short essays sketching the background of each period are particularly well done. Here is revealed Miss Scott's unusual appreciation of Richmond's economic structure, city-line expansion, and society fashions. Especially commendable are the city map showing subdivision chronology and the chart of yearly house construction from 1827-1860.

Next, each major example is described by tracing ownership (through deeds, land books, tax lists, and insurance records) and architectural design. Genealogy and anecdote are held to a minimum. A bibliography is given for each house.

All in all, little effort is made to synthesize this great mass of material into a well knit architectural story. Many isolated, but valuable comments as to dwelling types--row house, city mansion, "raised" cottage, shanty, and suburban "plantation-in-town" with its outerie of out-buildings--make this reviewer wish for a more concerted treatment.

Perusal of the houses here portrayed seems to prove that these basic types themselves are set by the first owner's scale of living and the size of lot selected. Once established, they run their course almost regardless of stylistic fashions. For example, of 36 houses assigned to the Greek Revival, none really is of a basic form unique to that style, even though stoop, trim and cornice employ Greek details. "Pratt's (neo-Gothic) Castle," built in the "exuberant Fifties," is a romantic exception to the basic types.

The total absence of plans is a more serious omission. Since buildings are summations of internal volumes arranged for use and delight, it is not possible to understand them from their external envelope alone. In houses of the same basic type, successive generations manipulate the elements to vastly different ends. Compare, for instance, a rectangular Georgian Colonial house with a rectangular Neo-Classic one. Beyond the superficial change of cornice and window detail, plans immediately reveal the contrast between the former's simple "dog-run" central hall and the latter's striving after sophisticated vistas from rooms of varied geometric forms.

In a section devoted to "Octagonal Houses," all the examples cited --with one exception--deal rather with rectangular houses augmented with polygonal bays. These, obviously, are simple versions of the then fashionable neo-Classical reaction against the monotonous Georgian rectangle. The exception, the small two-story office, built 1805, of Alexander McRae, was a true octagon in plan, and may derive from his friend, Thomas Jefferson, who was to build the following year his octagonal retreat, "Poplar Forest."

The inclusion of mansions from the ostentatious tobacco-boom decade before the War, all too rare in volumes of this kind, is highly commendable, and illustrates vividly the sudden reversion from restraint to ornamental show, witness the 1858 Haxhall Mansion. One wishes that space could have been found to supplement its exterior with at least one view of the remarkable 1854 Victorian parlor preserved in the Valentine Museum itself. While 1860 marks a logical break in the development of Richmond architecture, it would be profitable, the War between the States and its aftermath notwithstanding, to bring the record, even briefly, down to the present.

Despite these suggestions, this volume is an admirable monument to the courage, industry, and insight of its author. With as guide, Richmond authorities, not always mindful of their architectural resources, can, if they will, adopt a positive policy of conservation. The authentic value of this book leads to another wish, that the author may soon bestow her high abilities on another and more neglected phase of local building, those remarkable monuments which illustrate political, religious, commercial, and industrial Richmond.

Turpin C. Bannister

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NEXT STEPS V

Forecast for our next JOURNAL are two articles of unusual interest. Dr. Paul Zucker, former Dean of the faculty at the Lessing-Hochschule, Berlin (architecture, city planning, and art), and now Professor of History of Architecture and Art at Cooper Union, writes the first discussion in English dealing with "Architectural Education in Germany in the Nineteenth Century." For the second, Professor Robert Anderson, of Clemson College, Clemson, S.C., turns in a provocative performance entitled "The Brown Decades Revisited."

Readers and members are reminded that the JOURNAL will be pleased to consider stimulating and informative articles of 1,000 - 4,000 words. Typewritten manuscripts should be submitted to the Editor who, although not guaranteeing their safety, will take every reasonable precaution for their protection.

SOME PROBLEMS IN THE INTERPRETATION OF MODERN ARCHITECTURE *(con-

tinued from page 32)

modern architecture which may seem to those of historical mind things that ought to be solved, things that it is a duty to reach conclusions about will not be of the same significance for architectural students. In general, it is irrelevant whether they reach conclusions of the sort that could be published or not. For them the real conclusions will only finally appear in their practice many years later.

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Compiler: Ruth V. Cook, Harvard University
Assistants: Islamic & Far East, Myron B. Smith, Lib. Congress
American Local History, Marian Wiltse, N.Y. State Lib.
Make-up: Jane D. Spore, Rensselaer Polytechnic Institute

Scheme of Classification

Bibliography
Periodicals
General: general histories, essays, exhibitions, views
Biography
Geographical: continents, countries, regions, towns, buildings
Chronological: Period, century, year
Building Types: agricultural, commercial, residential, etc.
Structural: Materials, structural systems, details, equipment
Aesthetic: organization patterns, details, ornament, decor. arts
Professional: arch. education, professional administration, econ.
Preservationism: damaged monuments, preservation, reconstruction
Reviews of architectural books

Note: Beginning with Volume Two, items listed in Current Bibliography will be numbered continuously throughout the whole volume. It is thought that this will facilitate subsequent reconsultation.

The bibliographical staff welcome suggestions that will increase the usefulness of this feature.

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BLUE COVER CAUSES RED BLUSHES

To Mrs. Spencer, assistant librarian, Avery Library, goes our error-spotting medal (X with exclamation marks) for being first to question our unbasic "ARCHITECTURAL" on the last JOURNAL's cover (of all places). We not only helped set up the type and watched the presses multiply our shame, but for weeks afterward lovingly admired our first printed page without once perceiving what one member dubbed our "architectural Esperanto."

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PENCIL POINTS TO JOURNAL

"Architects do not need to be told that historic records constitute a rich mine of design and construction information--some of it more applicable to 20th Century problems than the layman would ever credit. Thus the ASAH Journal is accepted as a valuable document for the architect's library.... it is also 'good reading'." (July '42, Pencil Points)

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THE JOURNAL TAKES A BOW

We gather from the following that at least one reader considers the JOURNAL to be moving in the right direction. Leicester B. Holland, Chief, Division of Fine Arts, Library of Congress, and director of ASAH, writes, "It seems to me that you are setting an impossible standard for the JOURNAL. Every number so far has been better than the one before. No one can keep that up indefinitely."

